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sity of the case; and the supplied matter is justified by the few strokes which remain of the letters of that line. The other matter to be supplied is obvious, till we come to the end of line five. At first the א appeared to be the last letter of the line, and the natural supply suggested was רני, making the word mean "of his (or, my) Lord." But a ל is there, plainly; which requires, apparently, אל, or אלנם or אלה; either of which is good in Phœnician; but the middle one of the three would be plural. In the last line there was room for the common close of such inscriptions; and it may have been there. It would be יברך "May he bless." The word supplied at the end of line six may be said to be uncertain; but it was some word of composition with the following [ר]שף. This last word, alone, is an epithet of Apollo. Several different words enter into composition with it to form proper names. It is, perhaps, unnecessary to add here that ' _ is a suffix of the third person in Phœnician, as well as of the first. The tenor of this inscription, standing by itself, may make it doubtful whether it is to be considered first person or third; but test cases of the sort show it generally to be of the third; and as such it gives the better sense here.

Concerning the first line, I have observed that the day and month are not uniformly given, in addition to the year of the sovereign's reign, when the inscription (as here) records the offering of a private person. There was evidently no room for the day and the month in the line; while as above supplied, the number of letters tallies well with that of the other lines severally.

THE PSALMS WITH THEIR SUPERSCRPTIONS, Including Kind of Poem, Author, and Musical Directions, with some remarks on these.

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BOOK I.

No. of Ps.	Kind.	Author.	Musical Directions.
Pss. 1. and 2.	No notes.		
Ps. 3.	מזמור	לדוד	סלה* (9—3, 5, 9.)
" 4.	"	"	" (9—3, 5.)
" 5.	"	"	אל-הנחילות
" 6.	"	"	בנגינת על-השמינית
" 7.	שגיון	"	סלה (18—6.)
" 8.	מזמור	"	על-הגתית
" 9.	"	"	על-מות לבן " (21—17, 21.)
" 10.	No notes.	"	"
" 11.	"	"	"
" 12.	מזמור	"	על-השמינית
" 13.	"	"	"
" 14.	"	"	"
" 15.	"	"	"

* The figures give No. of verses in Ps. and verses that end with סלה.

No. of Ps.	Kind.	Author.	Musical Directions.
Ps. 16.	מכתם	לדוד	
" 17.	תפלה	"	
" 18.		"	למנצח
" 19.	מזמור	"	"
" 20.	"	"	סלה (10-4.)
" 21.	"	"	" (14-3.)
" 22.	"	"	על-אילת השחר
" 23.	"	"	"
" 24.	"	"	" (10-6, 10.)
" 25.	"	"	
" 26.	"	"	
" 27.	"	"	
" 28.	"	"	
" 29.	"	"	
" 30.	"	"	(שִׁיר חֲנֻכַּת הַבַּיִת)
" 31.	"	"	"
" 32.	משכיל	"	" (11-4, 5, 7.)
" 33.		"	
" 34.		"	
" 35.		"	
" 36.		"	"
" 37.		"	
" 38.	מזמור	"	להזכיר
" 39.	"	"	לדיתון
" 40.	"	"	"
" 41.	"	"	"

BOOK II.

Ps. 42. {	לבני-קרח משכיל	למנצח	
" 43. }		"	
" 44.	"	"	סלה (27-9.)
" 45.	"	"	על-ששנים
" 46.	"	"	על-עלמות שיר
" 47.	מזמור	"	" (12-4, 8, 12.)
" 48.	שיר	"	" (10-4.)
" 49.	"	"	" (15-9.)
" 50.	"	"	" (21-14, 16.)
" 51.	לאסף	"	" (23-6.)
" 52.	לדוד	"	
" 53.	משכיל	"	" (11-5, 7.)
" 54.	"	"	על-מחלת
" 55.	"	"	בנגינת
" 56.	מכתם	"	בנגינת
" 57.	"	"	על-יונת אלם רחקים
" 58.	"	"	אל-תשחת
" 59.	"	"	אל-תשחת
" 60.	ללמד	"	אל-תשחת
" 61.	"	"	על-שושן ערות
		"	על-נגינת

No. of Ps.	Kind.	Author.	Musical Directions.	
Ps. 62.	מזמור	לדוד	למנצח	סלה על-ידותון (13-5, 9.)
" 63.	"	"	"	
" 64.	"	"	"	
" 65.	"	שיר	"	
" 66.	"	"	"	" (20-4, 7, 15.)
" 67.	"	"	"	בנגינת " (8-2, 6.)
" 68.	"	"	"	" (36-8, 20, 33.)
" 69.	"	"	"	על-שושנים
" 70.	"	"	"	להזכיר
" 71.				
" 72.		לשלמה		

BOOK III.

Ps. 73.	מזמור	לאסף		
" 74.	משכיל	"		
" 75.	מזמור	שיר	למנצח	סלה אל-תשחת (11-4.)
" 76.	"	"	"	בנגינת " (13-4, 10.)
" 77.	"	"	"	על-ידותון " (21-4, 10, 16.)
" 78.	משכיל	"		
" 79.	מזמור	"		
" 80.	"	"	"	אל-ששנים עדות
" 81.	"	"	"	על-הגתית " (17-8.)
" 82.	"	"	"	" (8-2.)
" 83.	"	שיר	"	" (19-9.)
" 84.	"	לבני-קרח	"	על-הגתית " (13-5, 9.)
" 85.	"	"	"	" (14-3.)
" 86.	תפלה	לדוד		
" 87.	לבני-קרח שיר מזמור	"	"	" (7-3, 6.)
" 88. {	משכיל	להימן	על-מחלת לענות	{ " (19-8, 11.)
" 89.	משכיל	לאיתן	סלה	(53-5, 38, 46, 49.)

BOOK IV.

Ps. 90.	תפלה	למשה		
" 91.	No notes.			
" 92.	מזמור	שיר		ליום השבת
" 93-97.	No notes.			
" 98.	מזמור			
" 99.	No notes.			
" 100.	לתורה	מזמור		
" 101.	מזמור	לדוד		
" 102.	תפלה			
" 103.		לדוד		
" 104-106.	No notes.			

BOOK V

Ps. 107.	No notes.			
" 108.	מזמור	לדוד שיר		
" 109.	מזמור	"	למנצח	

No. of Ps.	Kind.	Author.	Musical Directions.
Ps. 110.	מזמור	לדוד	
" 111—119.	No notes.		
" 120.	שיר המעלות.		
" 121.	שיר למעלות.		
" 122—134.	שיר המעלות		
" (122, 124, 131, 133.)	לדוד		
" (127.)	לשלמה		
" 135—137.	No notes.		
" 138.		לדוד	
" 139.	מזמור	"	למנצח
" 140.	"	"	"
" 141.	"	"	סלה (14-4, 6, 9.)
" 142.	משכיל	"	
" 143.	מזמור	"	סלה (12-6.)
" 144.		"	
" 145.	תהלה	"	
" 146—150.	No notes.		

Let me call attention to some of the facts presented in this table. And first it will be noticed that in Book I., containing forty-one psalms, the term **משכיל** occurs but once, **תפלה** once, **מכתם** once, **שגיון** once, (the only time in the whole collection) while **מזמור** occurs twenty-two times. But four of these psalms are without any notes, and these only are anonymous, the other thirty-seven being ascribed to David. **למנצח** is prefixed to nineteen. Other notes are prefixed to nine, indicating the time, instrument, kind of voices or occasion to which the psalm was adapted. The term **סלה** occurs in eight.

In the 2nd Book, containing thirty psalms (counting the 42nd and 43rd as one) the first three are termed **משכיל**, the next not named (except the term **שיר**), the next five termed **מזמור**, the next four **משכיל**, then five **מכתם**, one not named, then seven **מזמור** or **שיר**, the last four not named.

The first seven are ascribed to the sons of Korah, the next to Asaph, and the rest to David except the last to Solomon (?) and three anonymous.

למנצח is prefixed to all but five. Fifteen have other notes prefixed indicating the tune, &c.

The term **סלה** occurs in seventeen of the thirty.

In the 3rd Book, containing seventeen psalms, the term **מזמור** occurs twelve times, **תפלה** once, **משכיל** three times and once in the double title of the 88th psalm. The first eleven are ascribed to Asaph, then two to the sons of Korah, one to David, two more to the sons of Korah, and the last to Ethan. None are anonymous. **למנצח** is prefixed to eight. Seven have other notes indicating tune, &c. The term **סלה** occurs in eleven.

In the 4th Book, containing seventeen psalms, the term **תפלה** is given to two, **מזמור** to four, while eleven are not named. One is ascribed to Moses, two to David and the rest are anonymous. No other musical directions occur.

In the 5th Book, containing forty-four psalms, the term **מזמור** is given to seven, **משכיל** to one, **תהלה** to one, **שיר המעלות** to fifteen, the remaining twenty not named. Fifteen are ascribed to David, (three of these occurring together in one group, and eight in another), and one to Solomon. The other twenty-eight are

anonymous. **למנצח** is only prefixed to three, and **סלה** occurs in but two, no other musical notes appear.

Now it will be observed that in the 4th and 5th Books, containing fifty-one psalms, there are no directions for the choir whatever except with four psalms, and these are Davidic. While of the first eighty-nine psalms sixty-five have such directions. If, as is claimed by some, the collection of psalms was especially arranged for the Second Temple, why do we not find the most choice notes with the later psalms?

The way in which they occur clearly indicates a more elaborate service of song with the former Temple. And this corroborates the statements found in Chronicles.

It seems certain that these "notes" were not added by some late editor, but have been retained as they were found with the various psalms when they were put in their present form.

The occurrence of "notes" with only the four psalms in the 4th and 5th Books, tends to confirm the genuineness of their ascription to David. And the fact that there are some of David's writing in the later Books renders it probable that all ascribed to him were written by him. Of course internal proof may contradict this probability.

The question then arises: How is it that we find Davidic psalms in the last Book? And this suggests the future question: When were the psalms arranged in the five Books as we have them? There are different answers to this question. One view is that the 1st Book was collected about the time of David, the second in the days of Hezekiah, when the collector thought he had all the Davidic psalms, the 3rd probably in the days of Josiah, and the 4th and 5th after the Exile. But the question arises: How were Davidic psalms preserved (especially if unknown), during nearly 600 years, apart from the book or books of Psalms? The reply by some is that these are not David's writings. This reply, however, is only necessitated by the theory of gradual collection. Others say there was no attempt to produce a collection for the Temple service till after the Exile, and then the collection was made from earlier smaller collections. The musical notes, however, point clearly to the service of the first Temple.

Taking into consideration all the facts, is there no more in favor of the view that the psalms were put in their present form and divisions, near the close of the period of the production of the Psalms, and that the collector rearranged collections used in the first Temple and added psalms not before collected! In favor of this view could be urged the classification according to author, kind of psalm, use of the Divine name, and chronology. Whatever view is taken, it is evident that no one principle of classification has been followed.

Without entering into a discussion of the manner of collecting and arranging, I would especially urge the proof furnished by the "choir notes" that the use of the psalms prevailed in the first Temple. And this fact may further help us in determining to what extent the Hebrew writings generally were collected, and in what esteem they were held before the Exile.

I would call attention to the figures in the table with the word **סלה**, which show the number of verses in the psalm and the verses which end with **סלה**. It will be observed that in four psalms the term appears at the end of the psalm. Will its position help us to determine whether it means "to rest" or "repeat" or "let the instruments strike up," "let the song rise higher," or disprove all of

these meanings? In no psalm does it occur more than three times except in the eighty-ninth, where it occurs four times. One certain thing about it is that it is so ancient that nothing certain can be determined as to its significance.

CONTRIBUTIONS TO HEBREW AND ASSYRIAN PHILOLOGY.

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1. שָׁכִי = *the cock*. This is the Rabbinical explanation of Job xxxviii., 36, which Delitzsch in his excellent commentary on Job, p. 468, adopts in preference to any other. He derives the name from סָכָה = discern, see, hence "the morning-seer." The Arabic word תִּכִּי *thukhai* = cock connects, says Delitzsch, rather with the root שָׁכַח = to be strong, reminding of גִּבּוֹר = man, another Rabbinical (and Syrian) name for cock. As to the latter, I do not venture to bring in the Hindoo name תִּכִּי 1 Kgs. x., 22 = peacock for comparison. But it is remarkable that the word *sikkim* שִׁכִּים occurs in the *Izdubar legends*. In Smith's Chaldean Account of Genesis p. 184, the 12th and 13th line of the first fragment is given thus: "The spirits of Erech Suburi turned to *Sikkim* and went out in companies." This corresponds to the preceding verse: "The gods turned to flies and flew away in droves." In Sayce's second edition of Smith's Genesis, however, I find on p. 193 the word *sikkim* (which Fr. Delitzsch has also in his German edition) translated with *cocks*.

That the שִׁימ "the spirits" stood in close relation to cocks in Oriental and Occidental mythology, is known to all those versed in the subject. The Rabbis, see Talmud Berachoth 6^a and 7^a, believe the spirits had cock's legs and their presence could be ascertained through cocks.

2. זֵיז Ps. L., 11, corresponding to the preceding זֵיז הָרִים, is translated all that moves about, roams on the fields. A Rabbinical tradition in Midrash Rabba Leviticus Par. XXII. takes זֵיז as a *gigantic bird*, large enough to obscure the sun by its wings, which occupies the same position among the birds as the *Leviathan* among the fishes and the *Behemoth* among the wild beasts. That the לִיָּתָן and בְּהֵמוֹת are mythical animals, and *not* the common Crocodile and the Walrus, would have been admitted long ago but for the theological bias prevailing in Biblical philology. A striking parallel to the *Leviathan* of Job and the Psalmist is offered in the Crocodile *Maco* son of Set of the Egyptian Ritual of the Dead XXXI. and XXXII. (quoted in Lenormant's Chaldean Magic p. 97) and in the Dragon *Tihamat*, the *scaly* monster רֶהַב with which Bel Marduk fights at the time of the creation. The Egyptian derivation of *Behemoth* was exploded long ago, but our conservative professors of Hebrew still adhere to it as to any other dogma. Let one read the description of the *Leviathan* in Job and that of *Midgard's worm* in Norse Mythology (Anderson p. 99) and he will perhaps find the poetry to come nearer the truth than reality does. But to return to our mythical giant-bird *Ziz*—זֵיז, I think it is the same mentioned in Assyrian Mythology as the divine bird *Zu* (cf. Sayce ed. of Smith's Chaldean Genesis p. 122 f. where this storm-bird *Zu* is identified with the Arabian Roc and the Chinese storm-bird "which in flying obscures the sun"). About this divine bird *Zu* we are told that